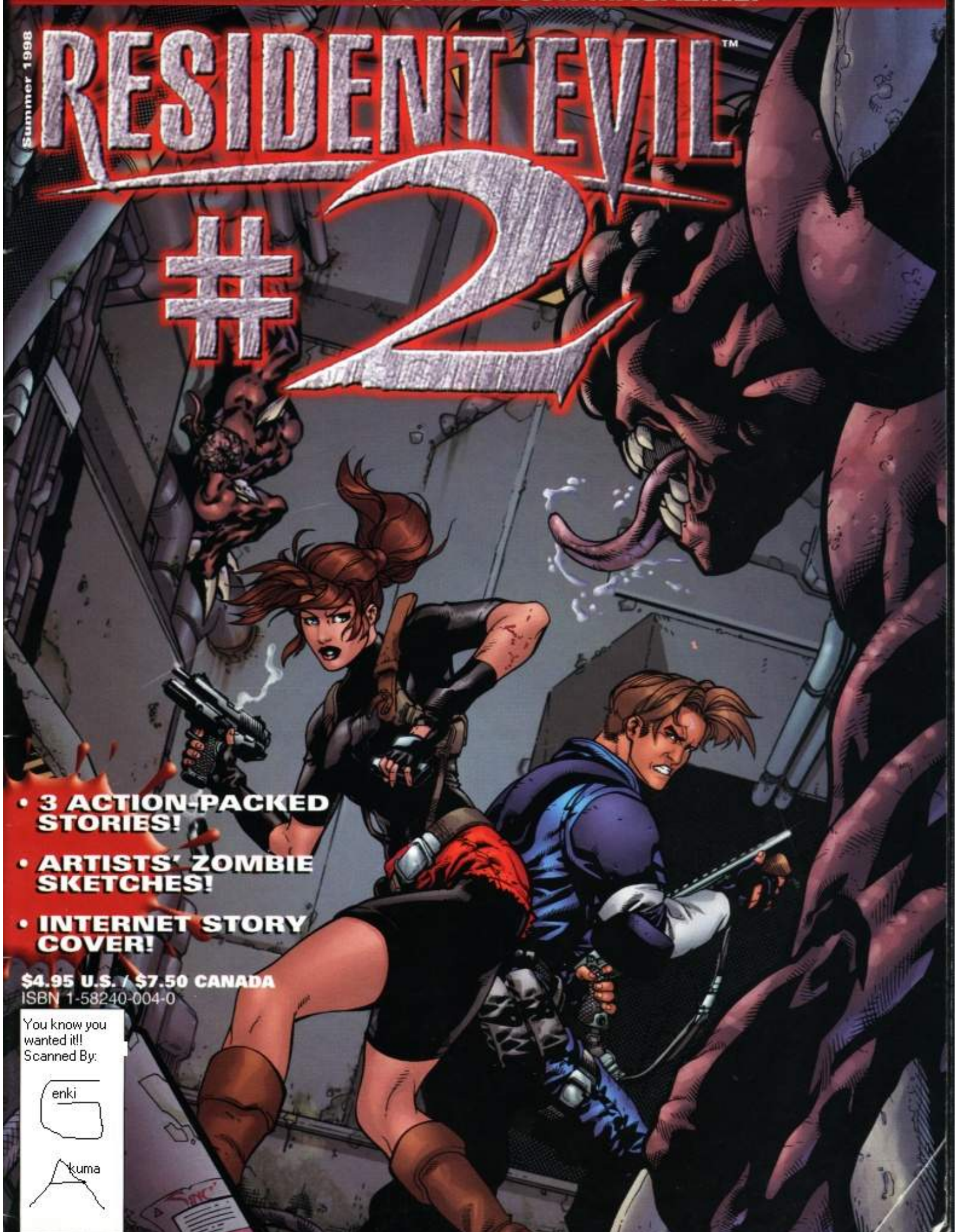
THE OFFICIAL COMIC BOOK MAGAZINE!

Summer 1998

RESIDENT EVIL™ #2



- 3 ACTION-PACKED STORIES!
- ARTISTS' ZOMBIE SKETCHES!
- INTERNET STORY COVER!

$4.95 U.S. / $7.50 CANADA

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You know you wanted it!!
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Introduction

RESIDENT EVIL™

Thank you to all the new readers of the Resident Evil Comic Book Magazine series, and an extra-special thanks to all of you who bought issue #1. In this issue you'll find longer stories, more zombies and creatures, and lots more of the thrills and scares you've come to expect from Resident Evil.

In "A New Chapter of Evil," follow Leon and Claire as they desperately fight their way through the nightmare of Raccoon City, post-G-virus breakout.

"Mutant Menagerie," a story that takes place across town from the Raccoon City Police Department, shows the deadly effects of the G-virus when it infects a zoo full of savage beasts!

Our final story, "Lock Down," is set between the events of Resident Evil 1 and 2. This story deals with S.T.A.R.S. team member Barry Burton as he tries to forget the horrors he's seen. Unfortunately for him, the horror is far from over.

Besides the great comic stories, be sure to check out the three "Resident Evil Artist's Gallery" pages scattered throughout the magazine. These pages allow you a glimpse into the private sketchbooks of artists Carlos D'Anda, Lee Bermejo, and Ryan Odagawa.

Finally, for those of you who have been following the online Resident Evil comic on WildStorm's web page (www.wildstorm.com/resevil), we've included a special cover. Now you can print out the pages you've downloaded and complete the book with this beautiful cover by Ryan Odagawa and Jasen Rodriguez. Be sure to keep checking the website, as a new story is due to launch online after the original 15-page comic is completed at the end of July.

Kris Oprisko

P.S. Keep those letters coming! The letters page will debut in Resident Evil #3!

Resident Evil Comic Book Magazine
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JIM LEE AND WILDSTORM PRODUCTIONS PRESENT
A RESIDENT EVIL STORY
A NEW CHAPTER OF EVIL
TED ADAMS STORY
CARLOS D'ANDA PENCILS
MARK IRWIN INKS
JOHN TIGHE INK ASSIST
TAD ERLICH & WILDSTORM FX COLORS
AMIE GRENIER LETTERS
KRIS OPRISKO EDITS
WHAT'S GOING ON? I ARRIVED IN TOWN AND THE WHOLE PLACE WENT INSANE! YOU'RE A COP, RIGHT?
YEAH, FIRST DAY ON THE JOB. GREAT, HUH? NAME'S LEON KENNEDY.
MINE'S CLAIRE. CLAIRE REDFIELD. I CAME TO FIND MY BROTHER, CHRIS.
WHAT THE...? THAT MANIAC'S GONNA RAM US.
QUICK! JUMP!
KER-SMASH!
CLAIRE! YOU OKAY?
I'M OKAY.
HEAD TO THE POLICE STATION. I'LL MEET YOU THERE.
OKAY.

WHAT THE HELL HAPPENED HERE?
THESE THINGS ARE EVERY-WHERE!
I HOPE I CAN FIND SOME OTHER OFFICERS. SOMEBODY MUST KNOW WHAT'S GOING ON.
GROAN
OH MAN...SOME-BODY MESSED YOU UP.
YOU MUST BE THE NEW GUY. SORRY, BUT IT LOOKS LIKE YOUR PARTY'S BEEN CANCELED.
WHAT HAPPENED?
ZOMBIES!
ZOMBIES?!
ABOUT TWO MONTHS AGO, THERE WAS AN INCIDENT INVOLVING THESE ZOMBIE-LIKE CREATURES IN A MANSION OUTSIDE OF TOWN. A S.T.A.R.S. TEAM WAS SENT IN, AND THEY FOUND OUT THAT UMBRELLA WAS BEHIND EVERYTHING. THEY RISKED THEIR LIVES TO REVEAL THE TRUTH, BUT NO ONE BELIEVED THEM.
NOT LONG AFTER THAT, ALL THIS STARTED TO HAPPEN. UNHH...
EASY THERE...
I'M NOT GONNA MAKE IT, LEON. YOU HAVE TO SHOOT ME IN THE HEAD. IF YOU DON'T, I'LL TURN INTO ONE OF THEM.
DON'T TALK LIKE THAT. I'M GONNA FIND SOME HELP.

THUP THUP THUP THUP THUP THUP
MEANWHILE, CLAIRE HEADS FOR THE POLICE STATION.
ALL THESE FREAKS MUST BE THE ZOMBIES CHRIS TOLD ME ABOUT. I GUESS HE WASN'T GOING CRAZY.
THAT DOOR MUST LEAD INTO THE POLICE STATION. I HOPE I CAN FIND THE S.T.A.R.S. MISSION ROOM.
KRRASSSH!
WHAT?!

BLAM
THIS SHOULD SLOW YOU DOWN.
JEEZ. THAT THING TOOK FIVE ROUNDS. I BETTER FIND CHRIS QUICK.
I DON'T KNOW WHO YOU ARE, BUT YOU SURE DON'T LOOK FRIENDLY.
LEON!
CLAIRE, I'M GLAD TO SEE YOU'RE STILL AMONG THE LIVING. I JUST FOUND YOUR BROTHER'S DIARY. HE'S GONE TO EUROPE TO INVESTIGATE UMBRELLA.
OH NO! WHY DIDN'T HE CALL ME?
I'M SORRY CLAIRE, BUT THERE'S NO REASON FOR US TO STAY HERE ANY LONGER THAN NECESSARY. LET'S SPLIT UP, LOOK FOR SURVIVORS, AND GET OUT OF HERE.
I ALSO FOUND SOME RADIOS. TAKE ONE SO WE CAN STAY IN TOUCH. I'M GOING TO GET SOMEONE I FOUND DOWNSTAIRS.

RCPD LOCKER ROOM.
WE'VE GOT TO GET OUT OF HERE.
UGGGHH!
ARE YOU OKAY?
IT'S ME, LEON.
ARRRRRRR
STOP IT!
DAMN IT! DON'T MAKE ME SHOOT YOU!
K-BOOM
I'M SORRY. YOU WERE RIGHT, I SHOULD HAVE DONE IT BEFORE.

I SHOULD CHECK THE BASEMENT CELLS FOR SURVIVORS.
POK
WHA...? HOLD YOUR FIRE!
SORRY ABOUT THAT. WHEN I SAW THE UNIFORM, I THOUGHT YOU WERE ANOTHER ZOMBIE.
WHO ARE YOU?
I'M ADA WONG. I'M LOOKING FOR A REPORTER NAMED BEN. I HEARD HE WAS LOCKED UP IN THE CELL BLOCK, BUT THERE'S A POLICE VAN BLOCKING THE ENTRANCE.
WHERE'S THE VAN? MAYBE WE CAN PUSH IT OUT OF THE WAY.
SKKRREEECCH
C'MON ADA. PUSH.
YOU MUST BE BEN. GET UP! NOW!
WHAT DO YOU WANT? I'M TRYING TO SLEEP HERE.
WHY SHOULD I TELL YOU?
BEN? YOU TOLD THE CITY OFFICIALS THAT YOU KNOW SOMETHING ABOUT WHAT'S BEEN GOING ON. WHAT DID YOU TELL THEM?

I'M TRYING TO FIND MY BOYFRIEND. HIS NAME'S JOHN FAY. HE WAS WORKING FOR UMBRELLA, BUT HE SUDDENLY DISAPPEARED.
I DON'T KNOW ANYTHING ABOUT HIM.
OKAY, LISTEN. WE CAN TALK ABOUT THIS LATER. WHERE'S THE KEY TO THIS CELL?
I HAVE IT RIGHT HERE, BUT I'M NOT ABOUT TO LEAVE. THOSE ZOMBIES AREN'T THE ONLY THINGS CRAWLING AROUND. THERE'S SOMETHING ELSE OUT THERE-- SOMETHING BIG.
AAARRRRGGHH
WHAT WAS THAT?!
LIKE I SAID, I'M NOT LEAVING THIS CELL. GET LOST BEFORE YOU LEAD THAT THING TO ME. IF YOU WANT TO GET OUT OF HERE, THERE'S A KENNEL IN THE BACK OF THIS BUILDING. INSIDE THE KENNEL IS A MANHOLE. GO THROUGH IT AND YOU'LL FIND A SEWER ENTRANCE THAT LEADS OUTSIDE OF THE CITY.
ALL RIGHT. I THINK YOU'RE CRAZY, BUT I'M NOT STICKING AROUND HERE. LET'S GO, ADA.
LET'S SEE IF WE CAN FIND THE KENNEL.
RPD

I'M GLAD THEY DIDN'T ATTRACT THAT THING HERE.
AAARRRGGHH
WHAT THE--?
NO!
NOOOOO
THAT WAS BEN! WE'D BETTER GET BACK THERE.
ARE YOU ALL RIGHT? LET ME IN THERE.
AGGHH. IT CAME OUT OF NOWHERE. MY CHEST--IT'S BURNING.
YOU WANTED INFORMATION FROM ME? HERE'S ALL I KNOW--THE CHIEF OF POLICE WAS TAKING ORDERS FROM UMBRELLA.

...BURNING...
...GAHHH...
SPLUURCH!
SPLUT
SOMETHING BURST OUT OF BEN AND ESCAPED!
THERE YOU ARE.
DIE, MONSTER!
BLAM
BLAM
BLAM

COME IN CLAIRE.
I'M HERE, LEON.
CLAIRE, THANK GOD! HEAD TO THE SEWER, IT'S THE WAY OUT OF HERE.
TEN-FOUR! I'LL SEE YOU THERE.
AS SOON AS I CHECK OUT THIS ROOM.
HUH? WHO ARE YOU?
YOU KNOW I'M THE CHIEF OF POLICE. I KNEW THEY'D SEND YOU EVENTUALLY, BUT I WON'T LET YOU HAVE THIS HEAD--IT'S MINE. I'M GOING TO ADD IT TO MY PERSONAL COLLECTION!
CALM DOWN, CHIEF! WHAT HAPPENED?
THE G-VIRUS--IT CAN TURN HUMANS INTO THE ULTIMATE BIO-WEAPONS. IT'S EVEN SUPERIOR TO THE T-VIRUS. DR. WILLIAM BIRKIN IS THE GENIUS BEHIND IT.
BIRKIN?
HIS WHOLE FAMILY IS RUNNING AROUND HERE.
LOOK, I'M GETTING OUT OF HERE. I THINK YOU SHOULD COME WITH ME.
HA! YOU GET OUT OF HERE. I'M BUSY...

GUESS I BETTER FIND A WAY DOWN TO THE SEWER.
WHA...? SOMEONE ELSE?! WHAT'S YOUR NAME?
SHERRY BIRKIN. I'M LOOKING FOR MY PARENTS. THEY WORK AT THE UMBRELLA CHEMICAL PLANT. MY MOM CALLED AND TOLD ME TO GO TO THE POLICE STATION BECAUSE IT WAS TOO DANGEROUS TO STAY AT HOME.
I'D SAY SHE WAS RIGHT. YOU BETTER STICK WITH ME, I'M TRYING TO FIND A WAY OUT OF HERE.
KLANK
HUH?!?
CHIEF IRONS? NOT STICKING AROUND AFTER ALL, I GUESS...
HOLD IT RIGHT THERE. I KNOW THEY SENT YOU TO CHECK UP ON ME. I DID EVERYTHING UMBRELLA WANTED...
...AND THEY STILL DON'T TRUST ME.
I'M GLAD YOU KNEW ABOUT THIS ELEVATOR, SHERRY.
WHAT?
HELP!
AAAAAAA
SPLOTCH
OH MY GOD! SHERRY WE'VE GOT TO GET OUT OF HERE.

TEN MINUTES EARLIER IN THE SAME ELEVATOR...
DON'T MOVE. IDENTIFY YOURSELF.
ADA WONG AND LEON KENNEDY.
ADA WONG? I'VE HEARD THAT NAME BEFORE. AH... YOU'RE JOHN FAY'S GIRL.
HOW DID YOU KNOW? WHO ARE YOU?
I'M ANNETTE BIRKIN. MY HUSBAND IS THE MAN RESPONSIBLE FOR THE CREATION OF THE T-VIRUS, WILLIAM BIRKIN.
WHAT?!
JOHN'S DEAD, BY THE WAY. HE BECAME ONE OF THOSE ZOMBIES. MY CONDOLENCES, BUT YOU'LL BE JOINING HIM SHORTLY. I WON'T LET ANYONE TAKE THE G-VIRUS FROM ME.
G-VIRUS?
MY HUSBAND'S LATEST WORK. IT CAN CREATE THE ULTIMATE BIO-WEAPON. WILLIAM WAS FORCED TO INJECT HIMSELF WITH IT WHEN UMBRELLA TRIED TO STEAL HIS RESEARCH.
I'VE GOT TO FIND HIM. EVERY G-VIRUS BIO-WEAPON HAS THE ABILITY TO IMPLANT EMBRYOS IN OTHER CREATURES. THAT'S WHY HE'S AFTER MY DAUGHTER, SHERRY.
THE BODIES OF INDIVIDUALS WITH NON-RELATED GENETIC CODING OFTEN REJECT THE EMBRYO. BUT SINCE SHERRY IS HIS DAUGHTER, HER BODY WILL ACCEPT THE EMBRYO. HE'S GOT TO FIND HER, IT'S AN INHERENT SURVIVAL INSTINCT.
BUT I THINK THAT'S ENOUGH OF STORY TIME. I KNOW WHY YOU'RE HERE.
BAM
NO!
AARRGHHH
I'M OKAY. YOU'VE GOT TO STOP HER. JUST LEAVE ME HERE.
ALL RIGHT, YOU WAIT HERE.
LEON!

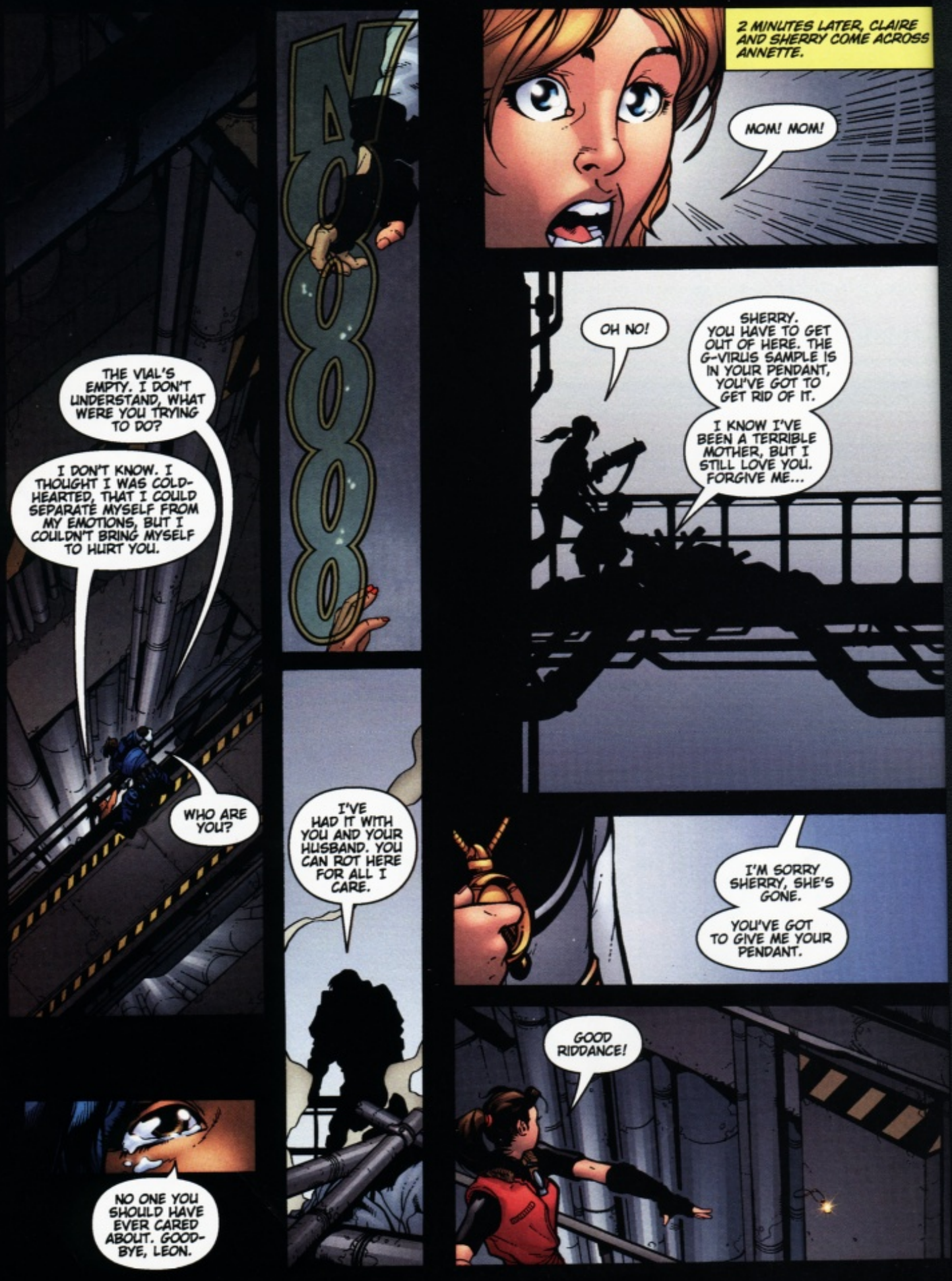
MEANWHILE, CLAIRE AND SHERRY CONTINUE TO WORK THEIR WAY DOWN THE SEWER.
I HOPE WE FIND LEON SOON.
OH NO...
SHER-EE
SHERRY, STAY BEHIND ME. I THINK THAT MONSTER KNOWS YOU.
KLIK
THUK
BAM
KA-BOOM
SHER--EE
THANK GOD! IT'S LEAVING.

LEON! WHAT HAPPENED? YOU'RE BLEEDING.
I RAN INTO THIS WOMAN WHO WAS IN TROUBLE. HER NAME'S ADA. RIGHT AFTER THAT, SOMEONE TRIED TO KILL US. ADA WENT AFTER HER, BUT I'M WORRIED ABOUT HER. YOU'VE GOT TO FIND HER BEFORE SOMETHING HAPPENS.
BUT YOU'VE BEEN SHOT.
I'LL BE OKAY. IT'S ADA I'M WORRIED ABOUT.
ALL RIGHT, LEON. WE'LL FIND HER.
I CAN'T JUST SIT HERE. I BETTER SEE WHAT I CAN DO.
ADA! HOLD ON!
LEON, BE CAREFUL! I HEAR SOMETHING.
IT'S A GIANT ALLIGATOR! WHAT ELSE ARE WE GOING TO FIND?!
GET BACK! I'M GONNA SHOOT THAT GAS CANISTER.
SNIFF
SNIFF

PLOK
GOT IT!
VVVVVVVV
COME IN, CLAIRE.
I'M HERE, LEON.
CLAIRE, I FOUND ADA! HEAD TO THE TRAIN STATION, WE'LL MEET YOU IN THE LABORATORY.
DOES YOUR WOUND HURT, LEON?
DON'T WORRY, ADA, I'LL MANAGE.
I JUST WANT TO THANK YOU FOR...
ADA!!
SMASH!
UHHH!
BAM
BAM
DAMN YOU, BIRKIN!

YOU MONSTER, YOU'RE RESPONSIBLE FOR HUNDREDS OF DEATHS.
BLAM!
BLAM!
I THINK I KILLED IT, ADA. I'M GONNA FIND YOU SOME HELP.
STOP!
YOU MURDERED MY HUSBAND! YOU CAME FOR THE G-VIRUS, DIDN'T YOU? BUT YOU'LL NEVER GET IT FROM ME. THIS IS MY HUSBAND'S LEGACY.
AND NOW I SEE YOU'VE TEAMED UP WITH THAT SPY.
WHAT?
YOU REALLY DON'T KNOW ANYTHING, DO YOU? HA!

YOU'RE SO GULLIBLE. SHE'S A SECRET AGENT THAT'S BEEN SENT HERE TO GET THE G-VIRUS.
THAT'S A LIE!
NO, IT'S THE TRUTH. I DISCOVERED IT WHEN I DID A BACK-GROUND CHECK ON HER. SHE GOT CLOSE TO THAT SCIENTIST, JOHN FAY, JUST TO GET INFORMATION ABOUT UMBRELLA.
THE SELF-DESTRUCT SYSTEM HAS BEEN ACTIVATED. THIS SEQUENCE MAY NOT BE ABORTED. ALL PERSONNEL SHOULD EVACUATE IMMEDIATELY.
THAT TRAMP MUST HAVE ACTIVATED THE SELF-DESTRUCT SEQUENCE.
WATCH OUT!
GONK!
THE G-VIRUS! SO THIS IS WHAT EVERYONE'S BEEN DYING FOR...
HAND IT OVER, LEON.
ADA! WHAT ARE YOU DOING?
YOU KNOW WHAT THIS IS ABOUT. JUST HAND OVER THE G-VIRUS.
I DON'T BELIEVE IT. ANNETTE WAS RIGHT--ABOUT EVERYTHING.
HAND IT OVER. DON'T MAKE ME SHOOT YOU.
G-VIRUS. UHHH.
BAM!
AADDDAAAAA!
UHHHHH...


2 MINUTES LATER, CLAIRE AND SHERRY COME ACROSS ANNETTE.
MOM! MOM!
OH NO!
SHERRY. YOU HAVE TO GET OUT OF HERE. THE G-VIRUS SAMPLE IS IN YOUR PENDANT, YOU'VE GOT TO GET RID OF IT.
I KNOW I'VE BEEN A TERRIBLE MOTHER, BUT I STILL LOVE YOU. FORGIVE ME...
I'M SORRY SHERRY, SHE'S GONE.
YOU'VE GOT TO GIVE ME YOUR PENDANT.
GOOD RIDDANCE!
8888
THE VIAL'S EMPTY. I DON'T UNDERSTAND, WHAT WERE YOU TRYING TO DO?
I DON'T KNOW. I THOUGHT I WAS COLD-HEARTED, THAT I COULD SEPARATE MYSELF FROM MY EMOTIONS, BUT I COULDN'T BRING MYSELF TO HURT YOU.
WHO ARE YOU?
I'VE HAD IT WITH YOU AND YOUR HUSBAND. YOU CAN ROT HERE FOR ALL I CARE.
NO ONE YOU SHOULD HAVE EVER CARED ABOUT. GOOD-BYE, LEON.

LEON. WHERE ARE YOU? I JUST FOUND SHERRY'S MOM.
THEN I'M JUST AHEAD OF YOU. HURRY.
2 MINUTES TO SELF-DESTRUCT!
CLAIRE! LET'S GET OUT OF HERE, THIS PLACE IS GONNA BLOW. THERE'S SUPPOSED TO BE A TRAIN AROUND HERE.
THUMP
THUMP
THUMP
HUH?
THUMP
DAMN IT! WHY WON'T THIS THING DIE?
CRASH
GRAAHHH
I THINK IT'S CHANGING SHAPE. SHOOT!
BOOM
BOOM
BOOM
BOOM
BOOM
BOOM

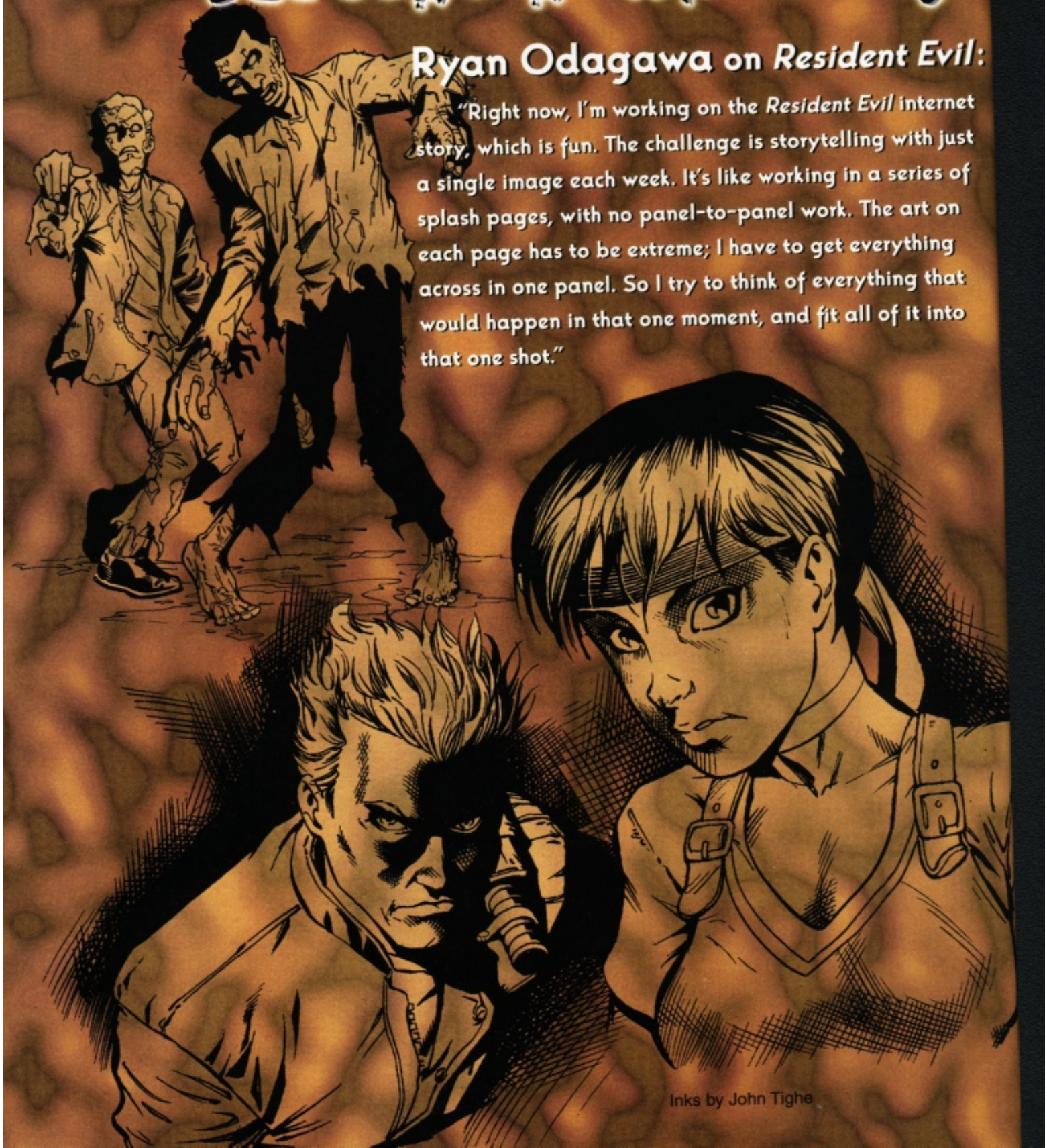
BAM
BAM
DETONATION IN T-MINUS 10 SECONDS...
WE DID IT! LET'S GO!
...3...2...1...
KA-BOOM
IT'S OVER.
NO, I HAVE TO FIND MY BROTHER.
YOU'RE RIGHT. THIS IS JUST THE BEGINNING.
THE END

RESIDENT EVIL

Artist's Gallery

Ryan Odagawa on *Resident Evil*:

"Right now, I'm working on the *Resident Evil* internet story, which is fun. The challenge is storytelling with just a single image each week. It's like working in a series of splash pages, with no panel-to-panel work. The art on each page has to be extreme; I have to get everything across in one panel. So I try to think of everything that would happen in that one moment, and fit all of it into that one shot."



Inks by John Tighe

SEPTEMBER 7TH, 7 A.M., RACCOON CITY ZOO.
ZOO
WHASSUP, PATRICK? ALL THE ANIMALS ARE FED, SO I'M HEADIN' HOME.
ALL RIGHT, HAL. TAKE IT EASY.
HAL
YOU BETTER CHECK ON THE ELECTRICAL SYSTEM TODAY, THOUGH. IT'S BEEN THREATENING TO OVERLOAD, AND IF IT DOES THIS WHOLE PLACE COULD GO UP LIKE A ROMAN CANDLE!
YEAH, THE GRID'S BEEN ON THE FRITZ FOR A WHILE, BUT IT'S GETTING DANGEROUS NOW.
AT LEAST IT'LL GIVE ME SOMETHING TO DO. SINCE THE MANSION WENT UP IN FLAMES, PEOPLE'VE MOSTLY BEEN STAYIN' HOME.
NOTHING EXCITING EVER HAPPENS AROUND HERE.

JIM LEE AND WILDSTORM PRODUCTIONS PRESENT

A RESIDENT EVIL STORY

MUTANT MENAGERIE:

KRIS OPRISKO
STORY

LEE BERMEJO
PENCILS

JOHN TIGHE
INKS

WILDSTORM FX
COLOR

AMIE GRENIER
LETTERS

THE PREVIOUS EVENING, SECRET RACCOON CITY UMBRELLA LABORATORY.
WILLIAM BIRKIN, CHIEF RESEARCHER IN CHARGE OF G-VIRUS RESEARCH, IS WORKING LATE WHEN...
THIS IS IT! OPEN FIRE!
STOP! YOU'LL DESTROY THE SPECIMENS!
URRRRRRR
BAM
BAM
GRIEVOUSLY INJURED, BIRKIN CLUTCHES AN OVERLOOKED VIAL OF G-VIRUS.
MUST KEEP THE VIRUS ALIVE, EVEN IF IT MEANS DESTROYING MYSELF.
GOD HELP ME.
PROPELLED BY SHEER WILLPOWER TO SAVE HIS LIFE'S WORK, BIRKIN HAS BUT ONE SIMPLE THOUGHT...
...MUST... INFECT...MANY... HOSTS...
RWAARRRR!
AS THE G-VIRUS COURSES THROUGH HIS VEINS, WILLIAM BIRKIN MUTATES INTO A HIDEOUS MOCKERY OF HUMANITY.

SEPTEMBER 7TH, 7:45 A.M.
GRRRHARRRUU
WHA?
BLANKY AND STEINER! WHAT THE HELL IS GOING ON AROUND HERE?
WHATEVER IT IS, I GUESS I'LL HAVE TO HANDLE IT ALONE.
SENSING MOTION NEAR THE REPTILE HOUSE, PATRICK BRADY DRAWS HIS GUN.
HEY YOU! STOP RIGHT THERE!
BAM
BAM
I'VE GOT YOU NOW, SICKO. YOU'RE LOOKIN AT SERIOUS..

...TIME?
GRAAHHKRR

STAY...STAY BACK!
HRRRRR
BAM
BAM
BRADY THINKS HE'S BREATHED HIS LAST, WHEN A CHILD'S SCREAM RENDS THE AIR.
RRRAA?
DON'T KNOW WHO SCREAMED, BUT THEY SAVED MY LIFE.
I BETTER CALL SOMEONE TO COME CLEAN UP ALL THESE CARCASSES.
ALTHOUGH DISTRACTED FROM HIS TASK BY HIS DAUGHTER'S SCREAMS, BIRKIN HAS MANAGED TO INFECT THE ZOO'S CREATURES.
THE G-VIRUS REPLICATES, FILLING THE MINDS OF ITS HOSTS WITH THE IMPERATIVE TO KILL.
A BLOOD-RED HAZE DESCENDS OVER THE VISION OF THE BEASTS.
SALIVA DRIP
CLAWS AND FANG CLICK TOGETHER ANTICIPATION.

THIS CAN'T BE POSSIBLE...THEY'RE ALIVE!
GOT TO MAKE IT TO HEADQUARTERS BEFORE THESE THINGS TEAR ME APART.
RRRAARRRRR
SLAM
CLAIRE, ARE YOU THERE? COME IN CLAIRE.
HELLO? THIS IS CHIEF SECURITY OFFICER PATRICK BRADY AT THE RACCOON CITY ZOO.
SOME SORT OF MONSTER HAS BEEN ON A RAMPAGE HERE, AND NOW ALL THE ANIMALS HAVE GONE CRAZY!
LISTEN TO ME, BRADY. THE G-VIRUS MUST HAVE SPREAD TO THE ZOO. YOU'VE GOT TO DESTROY THOSE ANIMALS BEFORE THEY CAN INFECT ANYONE ELSE.
I'VE GOT PROBLEMS OF MY OWN, SO IT'S UP TO YOU--GOOD LUCK.
WAIT A MINUTE...THE ELECTRICAL SYSTEM!
THE PARK IS RIDDLED WITH GENERATORS AND UNDERGROUND CONDUITS TO CONTAIN THE ANIMALS.

IT'S BEEN THREATENING TO OVER-LOAD, SO IF I CAN JUST MAKE IT TO THE UTILITY SHED, I SHOULD BE ABLE TO BLOW THIS WHOLE PLACE SKY-HIGH!
THE ONLY PROBLEM IS, THE SHED'S CLEAR ACROSS THE ZOO, SO I'LL NEED MAXIMUM AMMO.
C'MON FREAKS, DO YOUR WORST!
KRACK
BLAM

ZZZZT
HOW DO 20,000 VOLTS TASTE, BUBBLES?
DAMN PRAIRIE DOGS ARE COMING RIGHT OUT OF THE GROUND!
BA BAM

AFTER BARELY MAKING IT TO THE UTILITY SHED, BRADY SETS TO WORK.
THIS SHOULD BE RELATIVELY SIMPLE. ONCE I DISABLE THE SAFETY OVERRIDE, A QUICK SURGE OF ENERGY SHOULD BE ENOUGH TO BLOW UP THE ENTIRE ZOO.
BRADY TRIGGERS THE CHAIN REACTION, THEN RUNS FOR HIS LIFE.
HMMMMMMMMMM
MAX
ALL RIGHT, YOU BASTARDS-- IT'S TIME TO GO BACK TO HELL!
WHEN THE POWER SURGE REACHES THE MAIN GENERATOR BURIED DEEP UNDER THE ZOO, A THUNDEROUS EXPLOSION RIPS APART THE ENTIRE AREA.
PHA-
THOOOM!!

SEVERAL HOURS LATER.
URRRR.
BLAM
WHAT WAS THAT?
UGHH... MY HEAD.
IT'S GETTING LATE. I BETTER CAMP IN WHAT'S LEFT OF HQ TONIGHT.
BRADY, ARE YOU THERE?
THIS THING MUST HAVE SOME SORT OF BATTERY BACK-UP.
THIS IS PATRICK BRADY. I'VE MANAGED TO DESTROY THE ZOO. ALL THE ANIMALS ARE DEAD.
GOOD JOB, BRADY. CLAIRE AND I HAVE DESTROYED UMBRELLA HEAD-QUARTERS, THE SOURCE OF THE G-VIRUS.
AS LONG AS YOU GOT ALL THOSE CRITTERS, IT LOOKS LIKE THE TOWN IS SAFE. OVER AND OUT.
I NEVER WANT TO GO THROUGH SOMETHING LIKE THAT AGAIN, BUT IT'S NOT EVERY DAY YOU GET TO SAVE A CITY!
SLEEP CLAIMS PATRICK BRADY QUICKLY.
AS HE DRIFTS AWAY, HE THINKS THAT TOMORROW HE WILL LEAVE RACCOON CITY FOREVER AND MAKE A FRESH START.
IT'S THE LAST THOUGHT HE'LL EVER HAVE.

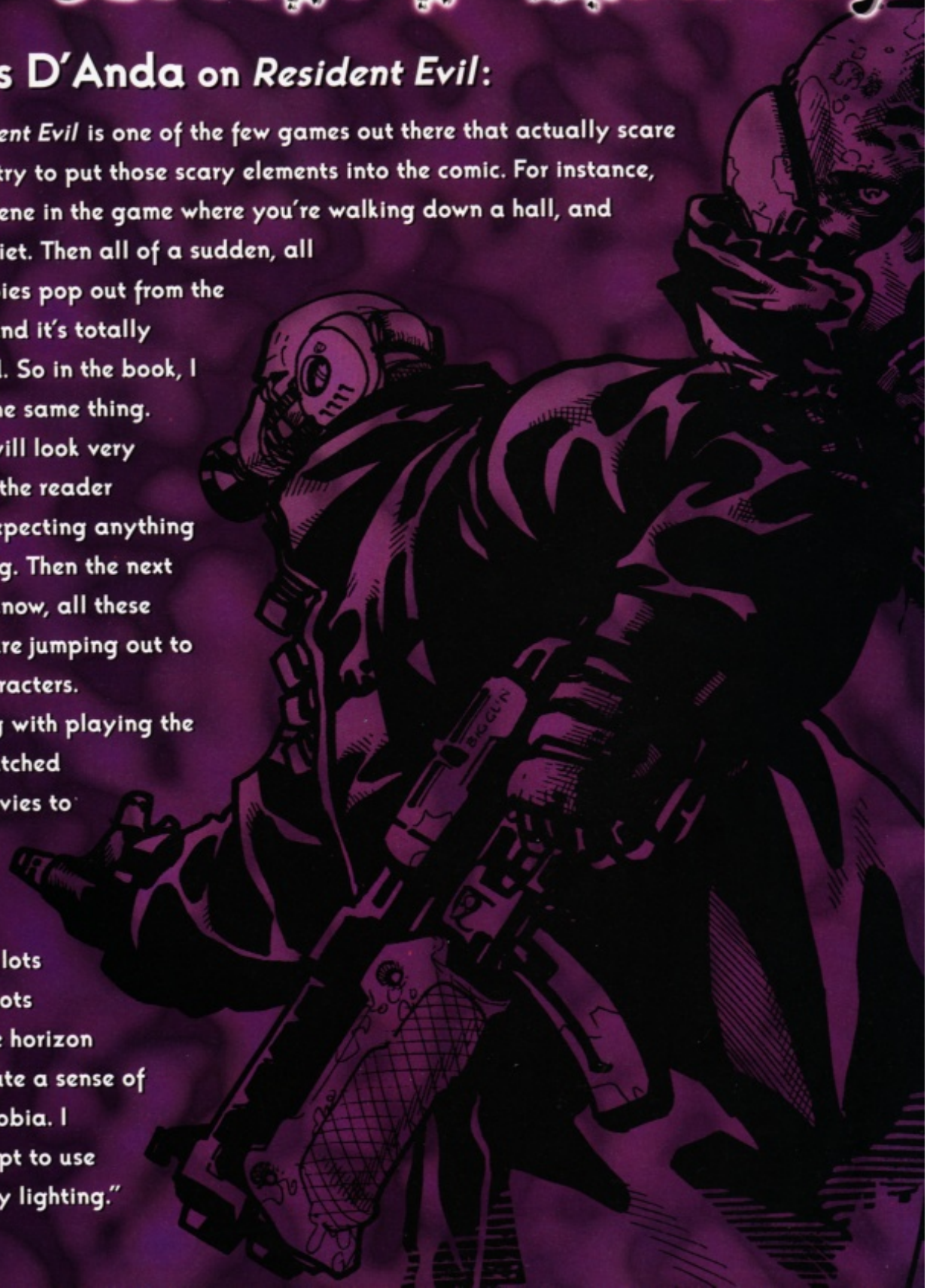
RESIDENT EVIL

Artist's Gallery

Carlos D'Anda on *Resident Evil*:

"*Resident Evil* is one of the few games out there that actually scare you, and I try to put those scary elements into the comic. For instance, there's a scene in the game where you're walking down a hall, and it's very quiet. Then all of a sudden, all these zombies pop out from the windows, and it's totally unexpected. So in the book, I try to do the same thing. My scene will look very quiet, and the reader won't be expecting anything to go wrong. Then the next thing you know, all these creatures are jumping out to kill the characters.

"Along with playing the game, I watched zombie movies to see what shots the directors used. I use lots of down shots and tilt the horizon line to create a sense of claustrophobia. I also attempt to use very moody lighting."



IT'S BEEN A WEEK SINCE BARRY BURTON AND THE REST OF THE S.T.A.R.S. TEAM HAVE BEEN DEBRIEFED FROM THEIR DISASTROUS RACCOON CITY MISSION.
SEEKING TO BLOT OUT HIS RECURRING NIGHTMARES, BARRY SEEKS THE HELP OF A PSYCHIATRIST.
BAR
6785
JIM LEE AND WILDSTORM PRODUCTIONS PRESENT
A RESIDENT EVIL STORY
LOCK DOWN
KRIS OPRISKO
STORY
LEE BERMEJO
PENCILS
JOHN TIGHE
INKS
WILDSTORM FX
COLOR
AMIE GRENIER
LETTERS
MARK IRWIN
EDITS
I CAN'T BELIEVE I'M ACTUALLY SEEING A SHRINK. THE S.T.A.R.S. BRASS SURE SEEMED TO THINK THIS GUY COULD HELP ME, THOUGH. ANYTHING'S BETTER THAN THOSE DAMN NIGHTMARES.
HUH? THAT GUY LOOKS...
GET A GRIP! YOU'RE SEEING ZOMBIES EVERYWHERE NOW! REMEMBER...

ONE PROPERLY TRAINED PSYCHIATRIST.
ONE QUICK DOCTOR VISIT.
AND A WHOLE LOT OF DEAD MEMORIES.
Dr. Peter W. Lengle
PSYCHIATRIST
HI, I'M HERE TO SEE DR. LENGLE. THE NAME'S BARRY BURTON.
PLEASE GO RIGHT IN. THE DOCTOR'S BEEN EXPECTING YOU.
MR. BURTON! A PLEASURE TO MEET YOU.
I'VE...
THE ALARM! BARRY, WAIT OUT HERE!
BEEP
BEEP
BEEP
...HOT ZONE LEAK?!? ...SUBJECTS HAVE ESCAPED!

DR. LENGLE, WHAT'S WRONG?
NO TIME, I'M URGENTLY NEEDED!
WHAT THE HELL IS GOIN ON HERE?
GLGG
ZOMBIES! BUT HOW?!
GOOD THING I ALWAYS COME PREPARED.
BLAM
BLAM
SPLORK!
BETTER GRAB THIS ACCESS KEY--IT MAY HELP ME GET OUT OF HERE.

BARRY RACES TOWARDS THE LOBBY, ONLY TO FIND...
HOLY HELL, THEY'RE EVERY-WHERE!
THERE'S TOO MANY TO SHOOT, AND ONCE THEY GET PAST THE DOOR THEY'LL BE ALL OVER THIS TOWN!
I'VE GOT TO SEAL THEM IN SOMEHOW.

I'LL TRIP THE BREAKER ON THE ELECTRONIC LOCK TO TRAP THEM INSIDE. IT SHOULD BE IN THE BASEMENT SOMEWHERE.
HELP--YOU'VE GOT TO KILL THEM BEFORE THEY GET OUTSIDE!
EASY, OLD MAN. I'VE GOT SOME EXPERIENCE WITH THESE CREEPS.
THERE, THAT SEALS THEM INSIDE. NOW HOW CAN I ELIMINATE THE BASTARDS?
HERE...TAKE THIS... THERE'S BOMB PARTS SCATTERED AROUND THE BUILDING...
BOMB PARTS? WHY?
SECRET LAB DOWNSTAIRS...BOMB IS TO DESTROY EVIDENCE IN CASE OF EMERGENCY...BUT YOU KNOW THAT, YOU'VE GOT THE LAB KEY CARD...
THIS? BUT IT CAME FROM DR. LENGLE! S.T.A.R.S. IS STILL COMPROMISED?!?

THANKS FOR THE HELP. I DON'T KNOW IF YOU'RE MIXED UP IN THIS TOO, BUT NO ONE DESERVES TO BE A ZOMBIE.
BAM
bomb part A
Bomb Part B
closet
bomb part C
trash room
TIME TO GET TO WORK.
THE T-VIRUS MUST HAVE BEEN SYNTHESIZED DOWN HERE AND SOMEHOW GOT LOOSE. LOOKS PRETTY QUIET NOW, THOUGH.
WHA...?!

A TYRANT!
THIS IS FAR FROM THERAPEUTIC!
IT LOOKS LIKE THIS IS IT. UNLESS...
OR NOT!
FIRST AID
TOO BAD, UGLY, I'M SAFE.

SUCKS FOR YOU.
RRARRRRR
I'LL JUST GRAB THIS BOMB PART AND GET LOST.
DAMN, HE'S UP ALREADY!
ONE LAST CHANCE.
I HOPE THIS IS SOME NASTY STUFF.
ARRRR
ANOTHER KEY! IF I LEARNED ANYTHING IN RACCOON CITY, IT'S TAKE EVERY KEY YOU FIND.

M 1 2 3 4 5 6
MAIL
YOU'VE GOT TO BE KIDDING--A POSTAL CENTER!
RRRRRR
PERFECT! HOLLOW-POINTS! NOW I'M IN BUSINESS.
SPECIAL DELIVERY, FREAK!
PKOW

OUT OF THE WAY! I NEED TO GET TO THAT LOCKER.
BLAM
POK
DAMN, I'M GOOD!
RRAWWRR
NO! THE LOCKER KEY!

BAM
BAM
BAM
URRRRRRRRR
SPLORK!
THAT LEAVES ONE BOMB PART TO GO.

AFTER A SHORT ELEVATOR RIDE TO THE SUB-BASEMENT...
EWW! THE TRASH ROOM!
BINGO! THERE'S THE LAST PIECE!
TIC TIC TIC
AT LEAST I DIDN'T HAVE TO FIGHT THIS TIME.
TIC TIC TIC TIC TIC TIC TIC
ME AND MY FAMOUS LAST WORDS.
DANGER! PELIGRO

OW! DAMN THING GOT ME!
GET OFF ME!!
POW
POK
TIC TIC TIC TIC TIC TIC

THEY'RE HEADING FOR THE CARCASS.
TIC TIC TIC TIC
PKOW
FSSSSSS
SKREE!
COULDN'T RESIST A QUICK MUNCH, HUH?
IF I DON'T FIX MY LEG NOW, I'LL NEVER MAKE IT OUT OF HERE ALIVE.

20
19
18
17
16
15
14
THIS MUST BE THE WAY OUT OF HERE.
P
9
ALL THAT'S LEFT IS TO SET THE BOMB OFF AND SURVIVE SOMEHOW.
KLIK
KLIK
KLIK
BARRY SENDS THE BOMB-LADEN ELEVATOR DOWN.
FIVE MINUTES! FINALLY SOME LUCK!
5:00
LET'S HOPE MY LUCK HOLDS...

KLIK
THE PENTHOUSE?!?
IT'S A TRICK--THIS IS NO WAY OUT.
AT LEAST I'LL GO OUT BLAZING.
HERE GOES NOTHING.
AAAAAAAAA
SLIMS

AAAAAAAA
ONE STRATEGICALLY PLACED POOL.
KRA-KOOM
ONE LAST ELEVATOR RIDE.
AND A WHOLE LOT OF DEAD ZOMBIES.
THE END.

RESIDENT EVIL™

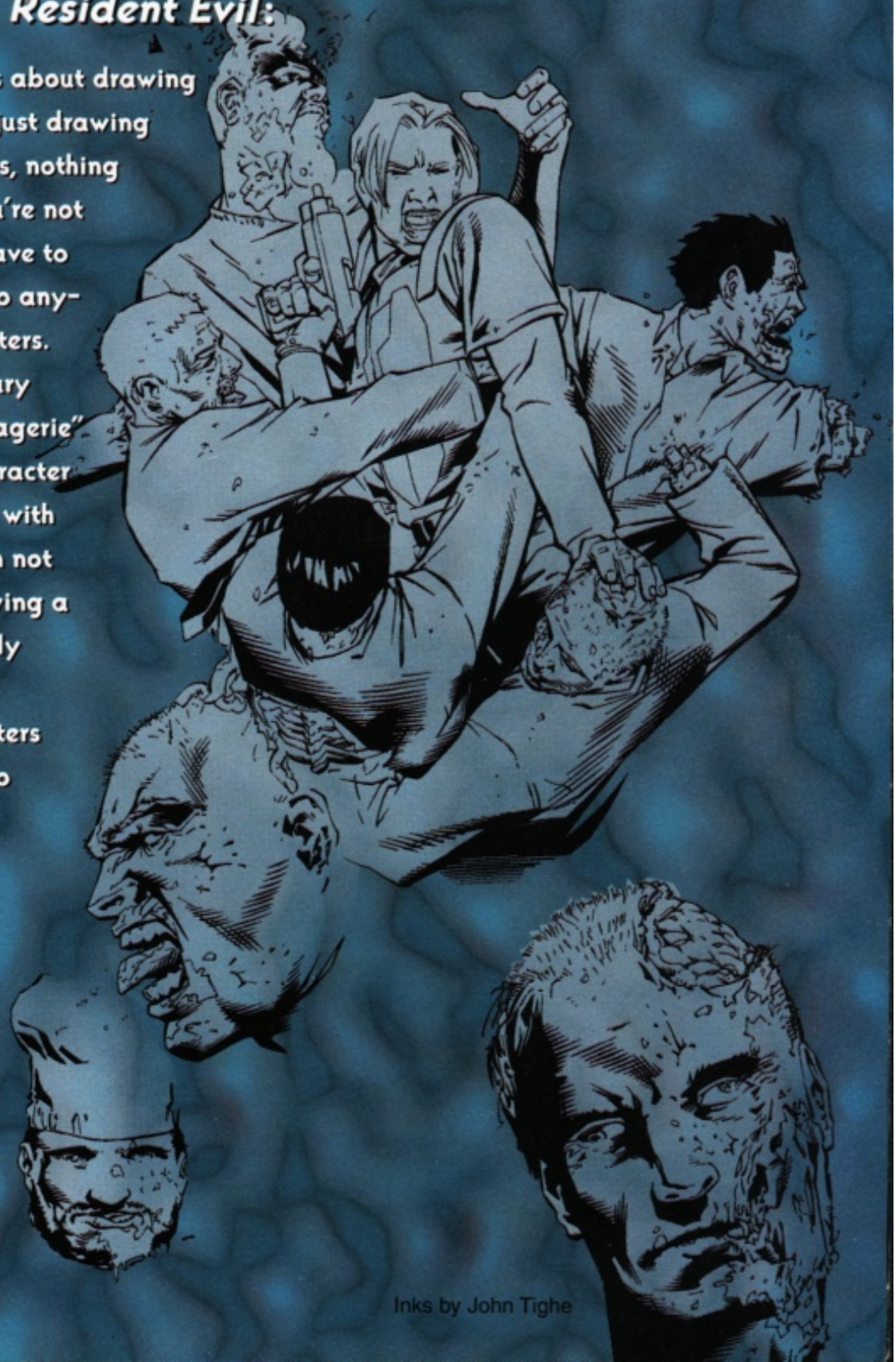
Artist's Gallery

Lee Bermejo on *Resident Evil*:

"One of the easy things about drawing *Resident Evil* is that you're just drawing regular people and monsters, nothing more complex than that. You're not drawing superheroes that have to look perfect, and you can do anything you like with the monsters.

"I prefer to draw ordinary people. In the "Mutant Menagerie" story, I wanted the lead character to look like an average guy with an average build. It was fun not having to worry about drawing a character that was constantly flexing or wearing spandex.

"And drawing the monsters is fun because you can do so many things with zombies. Almost no matter what you do, they still look creepy and scary. They're also easy to draw, because you don't necessarily have to draw the whole figure. A zombie could be missing an arm or some other part of its body."



Inks by John Tighe